

THREE HUNDREDTH

RECITAL

OF THE

New England Conservatory of Music,

AT

WESLEYAN HALL,

36 Bromfield Street,

FRIDAY, OCTOBER 10, 1873.

PROGRAMME.

1. PRELUDE AND FUGUE,
op. 35, No. 1, MENDELSSOHN.
MR. C. L. CAPEN.
 2. ARIA of Kunigunde, SPOHR.
MADAM MARIE BISHOP.
 3. SONATA in G, Piano and Violin,
op. 30, No. 3, BEETHOVEN.
Messrs. CAPEN and C. N. ALLEN.
 4. ARIA, Le Vallon, GOUNOD.
MADAM BISHOP.
 5. VARIATIONS CONCERTANS,
Piano and Violoncello, op. 17, . . . MENDELSSOHN.
MESSRS. CAPEN and WULF FRIES.
 6. SUITE DE PIECES,

{	a. Chanson.	
	b. Rêverie.	
	c. Transcription Poétique:	
	"The day is cold, and dark, and dreary,"	
		LONGFELLOW.
	d. Caprice et Marche.	

MR. CAPEN.
-

CONCERT COMMENCES AT 1 O'CLOCK PRECISELY.

Op 120, Piano & Violin (Vol. 2) 27.
12 Melodic Etudes - Solo - 20 frs.
Op 80, 12 Caprice Etudes, - 20 frs.
Critique of same.
Op 130, 8 Fantaisies - Etudes, - 20 =
Op 212, 3 Fantaisies, Concerto
Freydberg, Evariste, Paris 2.50
Vol 28 & 29, Piano & Violin (Chor.)
Op 172, Fantaisie, Bourgeois & Bourgeois 9 frs.
Op 177, Les Vigour, Fantaisie - 15 =
Op 184, Souvenir, In Fugue, net 4 =
Op 191, Les Vigour, D. Kerk & Fuchs 9 =
Op 194, Fantaisie de Land, Thomas, - 9 =
Op 198, Souvenir de l'Opéra - 9 =
Op 201, Les Vigour, Girault net 4 =
Op 203, Caprice en 3e partie Planché - 9 =
Op 205, Grand duo, Propriété de l'Opéra - 9 =
Op 206, Fantaisie, Chantons tout, Paris 7.50
Op 207, Caprice, Les deux Muses - 9 =

THREE HUNDRED AND SIXTH

THREE HUNDRED AND FIFTH

CONCERT

(ORGAN RECITAL)

OF THE

New England Conservatory of Music.


AT

BOSTON MUSIC HALL,

SATURDAY, OCTOBER 18, 1873.

J. K. PAINE, ORGANIST.

PROGRAMME.



1. ALLEGRO from the Sonata in G minor,
op. 42, G. MERKEL.
2. LARGO from the Sonata in A,
op. 2, BEETHOVEN.
3. ALLEGRETTO, LEMMENS.
4. SKETCH, op. 58, No. 3, SCHUMANN.
5. IMPROVISATION,
6. PASSACAGLIA, BACH.

CONCERT COMMENCES AT 12 O'CLOCK PRECISELY.

17.

2

THREE HUNDRED AND SIXTH

RECITAL

OF THE

New England Conservatory of Music.

AT

WESLEYAN HALL,

36 Bromfield Street,

THURSDAY, OCTOBER 23, 1873.

PROGRAMME.

1. FANTASIE in the form of a Sonata,
(first time in Boston,) SARAN.
Allegro appassionata—Romanze—Allegro grazioso—Allegro.
MR. B. J. LANG.
2. SONG, The Erl King, SCHUBERT.
MR. GEORGE L. OSGOOD.
3. PIANO-FORTE SOLOS. $\left\{ \begin{array}{l} \text{Caprice in C major,} \\ \text{Spinning Song,} \\ \text{Diversion,} \end{array} \right\}$. LANG.
MR. B. J. LANG.
4. SONGS, ROB. FRANZ.
MR. GEORGE L. OSGOOD.
5. FANTASIE for Piano-Forte, LISZT.
MR. B. J. LANG.

CONCERT COMMENCES AT 1 O'CLOCK PRECISELY.



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PROGRAMME

OF

Sight Singing Classes, Lectures,
Concerts, etc.

OF THE

New-England Conservatory of Music,

MUSIC HALL

BOSTON, MASS.

WINTER TERM, 1873-4.

In Conservatory Hall.

SINGING AT SIGHT, Three Classes each Week, commencing
December 1st:

MONDAY AND TUESDAY, at 12 M.; SATURDAY, at 1 P. M.

GENERAL MUSICAL INSTRUCTION (Questions and Answers
upon Musical Topics), Weekly, WEDNESDAY, at 1 P. M.

PUPILS' CONCERTS, Weekly, THURSDAY and FRIDAY, at 1 P. M.,
WEDNESDAY AND SATURDAY, at 12 M.

THURSDAY . . . December 4th . . . January 1st . . . January 22d.

FRIDAY . . . December 12th . . . January 9th . . . January 30th.

SATURDAY . . . December 20th . . . January 17th.

WEDNESDAY, February 4th.

LECTURES UPON MISCELLANEOUS MUSICAL TOPICS, at 12 M.

FRIDAY, December 5 THURSDAY, January 8,
THURSDAY, January 29.

FAMILIAR LECTURES UPON HARMONY, Weekly, FRIDAY, at 12 M.

ORGAN RECITALS

Will be given at frequent intervals during the term, by distinguished
organists. They will be duly announced upon the Conservatory
bulletin.

CLASSICAL CONCERTS

At Wesleyan Hall, 36 BROMFIELD STREET, at 1 P. M.

TUESDAY, December 9;

TUESDAY, January 6;

SATURDAY, January 24.

ORATORIO REHEARSALS

In Bumstead Hall, Weekly, on Saturday Evenings, at 7½ o'clock.
CARL ZERRAHN, Conductor.

THE QUARTERLY CONCERT will take place in the MUSIC
HALL, on TUESDAY, January 27, 1874, at 2 P. M.

CIRCULATING MUSICAL LIBRARY, in the Music Room, open daily.

N. B. The Conservatory will be closed for the CHRISTMAS HOLIDAYS, December 25th, 26th. and 27th. Lessons due on those days will be given February 2d, 3d, and 4th. The Conservatory will also be closed on Thanksgiving Day (Thursday, November 27th).

UPON the opposite page will be found a programme of Lectures, Concerts, Sight Singing Classes, etc., such as are afforded at no other music school in this country or in Europe. Maintained at heavy expense, and conducted by the very best instructors, they are given WHOLLY WITHOUT COST to pupils, who are earnestly invited to enjoy as many of them as possible. Careful examination of the list will demonstrate that they are worth to the conscientious music student much more than the Conservatory term fee. The Director's constant aim has been to extend the advantages of a *complete* musical education, at the lowest possible cost, to his pupils; and the system of Class Teaching employed being supplemented by such numerous opportunities for musical culture, the Conservatory Course is confidently claimed to be *superior to any other method whatever*.

The Director earnestly hopes that pupils will freely confer with the Superintendent and himself in regard to their studies and progress; and they may rest assured that no pains will be spared by the officers and teachers of the Conservatory, not only to secure their most thorough and rapid advancement, but to render their connection with the institution enjoyable and profitable in every respect.

E. TOURJÉE.

"THE CLASS LESSON."

The object of this lesson is to point out errors in execution, style, etc., into which pupils may have fallen, to show how they may be avoided, and to furnish correct models for future imitation. The exercises should be carefully practised at home. The class meets at the Conservatory for recitation, and to receive ideas which shall be developed by the pupil in actual practice. It is, therefore, of the highest importance that strict attention should be paid to every remark of the teacher and to the performance of each member of the class, during the entire hour; and, lest anything should be forgotten, pupils are recommended to take notes of criticisms and suggestions offered by the teacher, and to place them upon the desk of the piano for constant reference while practising at home.

In the Piano and Organ Classes, pupils should seat themselves in the best position for seeing the key-board, and if at too great a distance to follow the notes from the player's copy, should hold the music in their hands, and carefully observe the manner in which each note and phrase is rendered. The same rule should be observed by vocal and violin pupils.

If the course marked out is faithfully pursued, each lesson will be a real advance upon its predecessor, and progress will be rapid and thorough.

Whispering, talking, reading, gazing around the room or out of the windows, or leaving the room before the close of the hour, being entirely at variance with the foregoing directions, cannot be permitted.

WINTER TERM CLOSSES WEDNESDAY, FEB. 4, 1874.

SPRING TERM OPENS MONDAY, FEBRUARY 9, 1874.

THREE HUNDRED AND TWELFTH

RECITAL

OF THE

New England Conservatory of Music.

AT

WESLEYAN HALL,

36 Bromfield Street,

SATURDAY, NOVEMBER 15, 1873.

PROGRAMME.

1. FIRST MOVEMENT of the (No. 5) E
flat Concerto, BEETHOVEN.
Mr. H. G. TUCKER.
 2. SONG, The Maiden's Lament, SCHUBERT.
Mr. J. F. RUDOLPHSEN.
 3. PIANO FORTE SOLOS,
a { Transcription of Schumann's Abendlied, . . . RAFF.
b { Gnomenreigen, LISZT.
Mr. H. G. TUCKER.
 4. SONG, Pour tant amour,—(from "La
Favorita,") DONIZETTI.
Mr. J. F. RUDOLPHSEN.
 5. INTRODUCTION and POLONAISE Brillante,
for Piano and 'Cello, CHOPIN.
Mr. H. G. TUCKER and Mr. WULF FRIES.
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CONCERT COMMENCES AT 1 O'CLOCK PRECISELY.

The Winter Term of this Conservatory will open on MONDAY, NOV. 24.
Day and evening classes. Fifteen dollars the highest charge in any
department.

Boston Music Hall.



Three Hundred and Thirteenth

CONCERT

OF THE

New-England Conservatory of Music,

Monday Afternoon, Nov. 17th, 1873,

COMMENCING AT 2 O'CLOCK.



The Grand Pianos used at these Concerts are from the celebrated manufactory of Messrs. HALLÉ, DAVIS & Co.

Programme.

PART I.

1. ORGAN SOLO. Fanfare, Andante and Finale, *J. Lemmens.*
Miss E. P. WARREN.
2. SONG. Voi che sapete, *Mozart.*
Miss CARRIE E. GUILD.
3. SONATA APPASSIONATA. (First Movement.) *Beethoven.*
Miss ALICE MERRIMAN.
4. SONG. O loving heart, trust on, *Gottschalk.*
Miss JULIA DREW.
5. ANDANTE, from Concerto in E flat major, for
two Pianos and String Accompaniment, . . . *Mozart.*
Miss NELLIE BATTLES and Mrs. H. H. ELLIOT.
6. RECITATIVE AND DUET, from "Norma," . . . *Bellini.*
Miss KITTIE BINGHAM and Miss JULIA HOTCHKISS.
7. ORGAN SOLO. "God save the Queen," with variations. *Rink.*
Mr. J. A. PRESTON.
8. SONG. My heart ever faithful, *Bach.*
Miss NANNA ROLLINS.

PART II.

9. CAPRICCIO in B minor, *Mendelssohn.*
with String Accompaniment.

Miss E. M. DARRACOTT.

10. CHORUS. Beyond the smiling and the weeping, *Zundel.*

11. SWISS SONG, *Eckert.*

Miss GEORGINE SMITH.

12. CONCERTO in D minor, (first movement,) *Mendelssohn.*
with String Accompaniment.

Miss ELLA PARTRIDGE.

13. SONG. Cupa fatal, *Centemeri.*

Miss FANNIE LOVERING.

14. OVERTURE. Die Felsenmuehle, *Reissiger.*

Miss ABBIE ERSKINE and Miss SARAH RAWSON.

15. SEMI-CHORUS. No evil shall befall thee, (from
the Oratorio of "Eli,") *Costa.*

Mrs. MINOR, Misses ERSKINE, HUNNEWELL, ROWLEY,
RUNDLETT, and PRESCOTT.

THREE HUNDRED AND SIXTEENTH

RECITAL

OF THE

New England Conservatory of Music.

AT

WESLEYAN HALL,

36 Bromfield Street,

TUESDAY, DECEMBER 9, 1873.

PROGRAMME.

1. TRIO for Piano, Violin, and Viola, MOZART.
a, Allegretto—*b*, Minuetto—*c*, Rondo, Allegro.
Mr. B. D. ALLEN, Messrs. FORD and EICHLER.
2. ARIA from Les Vepres Siciliennes, VERDI.
Miss SARAH C. FISHER.
3. PIANO SOLOS.
a, { Allegro from Italian Concerto, BACH.
b, { Air and Variations, B flat, HANDEL.
Mr. B. D. ALLEN.
4. SACRED ARIA, Rejoice greatly, from
the Messiah, HANDEL.
Miss SARAH C. FISHER.
5. SONATA for Piano and Violin, op. 6, GADE.
a, Allegro—*b*, Andante Cantabile—*c*, Allegro con espressione.
Mr. B. D. ALLEN and Mr. F. F. FORD.

CONCERT COMMENCES AT 1 O'CLOCK PRECISELY.

The Pianos used at these Concerts are from the celebrated manufactory of Messrs. HALLET, DAVIS & Co.



THREE HUNDRED AND SEVENTEENTH

CONCERT

(ORGAN RECITAL)

OF THE

New England Conservatory of Music,

AT

BOSTON MUSIC HALL,

SATURDAY, JANUARY 10, 1874.

MR. GEORGE E. WHITING, ORGANIST.

PROGRAMME.



1. OVERTURE to "Samson," HANDEL.
2. LARGHETTO, from op. 108, MOZART.
3. FUGUE in G minor, BACH.
4. REVERIE, G. E. WHITING.
5. FUNERAL MARCH, }
6. WEDDING MARCH, } W. T. BEST.

CONCERT COMMENCES AT 12 O'CLOCK PRECISELY.



THREE HUNDRED AND TWENTY-FOURTH

RECITAL

OF THE

New England Conservatory of Music,

AT

WESLEYAN HALL,

36 Bromfield Street,

SATURDAY, JANUARY 24, 1874.

PROGRAMME.

1. QUARTETTE in B minor, No. 3, for Piano, Violin,
Viola, and Violoncello, MENDELSSOHN.
Allegro molto—Andante—Scherzo—Allegro vivace.
Mr. J. C. D. PARKER, Messrs. ALLEN, MULLALY and FRIES.
2. ARIA, He was despised, (from the *Messiah*), . HANDEL.
Mrs. HALE JACOBS.
3. PIANO SOLO, Thirty-two Variations on an
original theme in C minor, BEETHOVEN.
Mr. J. C. D. PARKER.
4. ARIA, Return, O God of hosts, (from *Samson*), . HANDEL.
Mrs. HALE JACOBS.

CONCERT COMMENCES AT 1 O'CLOCK PRECISELY.

The Grand Piano is kindly furnished by Messrs. CHICKERING & SONS.



No.1.

Boston Music Hall.

Three Hundred and Twenty-fifth

CONCERT

OF THE

New-England Conservatory of Music,

Tuesday Afternoon, Jan. 27th, 1874,

COMMENCING AT 2 O'CLOCK.

(Orchestral accompaniments by Messrs. HENRY SUCK, F. FORD, A. SCHNEIDER,
and AUGUSTUS SUCK.)

The Grand Pianos used at these Concerts are from the celebrated manufactory
of Messrs. HALLET, DAVIS & Co.

Programme.

PART I.

1. OVERTURE to Tannhäuser, arranged for eight hands, *Wagner.*

Misses ERSKINE, LAMPHEAR, BYAM and COOLIDGE.

2. SONGS. *a.* Cradle Song, }
b. The Charmer, } *Mendelssohn.*

Miss A. J. BUCKLIN.

3. CHORUS. God of Evening, *Mine.*

4. SONG. Gaily chants the summer bird; *Di Pinna.*

Miss M. L. BRICKETT.

5. ORGAN SOLO. Lauda Sion, *Lemmens.*

Mr. HARRY BENSON.

6. SONG. Peacefully Slumber (with 'Cello obligato), *Randegger.*

Mrs. LOUISE SEAVERN.

7. TRIO in D minor, Op. 49, *for Piano, Violin and
Violoncello*, Adante con moto tranquillo — Allegro
assai appassionato, *Mendelssohn.*

Miss MARY N. LANE.

8. DUET. Dolce conforto, *Mercadante.*

Miss H. S. WITHINGTON and Mrs. D. W. KILEURN.

9. ROMANCE. (Largetto,) from the Concerto, Op. 11, *Chopin.*

Miss E. M. PARKER.

PART II.

10. SONG. The lover and the bird, . . . *Guglielmo.*

Mrs. A. C. MILLER.

11. CONCERTO in G minor, Op. 25, Andante — Molto
Allegro e vivace, . . . *Mendelssohn.*

Miss KILTIE FOLSOM.

12. SONG. My heart is thy home, . . . *Abt.*

Miss KATE MERRILL.

13. ORGAN SOLO. Flute Concerto, . . . *Rink.*

Miss E. P. WARREN.

14. L'ESTASI VALSE, . . . *Arditi.*

Miss ALICE C. DYER.

15. PIANO SOLO. Rhapsodie Hongroise, No. 2, . . . *Liszt.*

Miss SUSAN A. PEARSON.

16. SONG. Oh ! bid your faithful Ariel fly, . . . *Linley.*

Miss HANNAH LINCOLN.

17. ORGAN SOLO. Allegro Maestoso and Fugue, from
Second Sonata, . . . *Mendelssohn.*

Mr. J. A. PRESTON, Jr.

THE SPRING TERM

OF THE

New-England Conservatory of Music

WILL COMMENCE MONDAY, TUESDAY, AND WEDNESDAY;
FEBRUARY 9, 10, AND 11.

Pupils are now received and classified. Tuition in classes of four, from \$20 to \$25; in classes of six, \$15.

Public attention is invited to the following points of superiority in the management of this Conservatory, whereby it has attained a pre-eminent rank and prestige among music schools, of which it is undeniably the largest in existence.

Its list of instructors comprises our best and most eminent musicians.

Its charges for tuition are lower than at any similar institution.

Its collateral advantages are unequalled in variety and excellence. They comprise Lectures, Concerts, Classes in Singing at Sight, in Harmony, and the like, and are equivalent to SEVENTY-FIVE LESSONS per term, without extra charge. Pupils of the graduating classes are admitted to the classes of the College of Liberal Arts of Boston University without charge.

Unusual facilities are given to Organ students. A series of weekly Organ Recitals, from the works of the Masters, will be given by Mr. George E. Whiting during the Spring Term. These will be *free to pupils*. Evening classes in Vocal Culture and Violin. Situations procured for competent pupils.

E. TOURJÉE, Director.

PROGRAMMES

OF

Twenty Popular Organ Recitals,

To be given (one each week) under the auspices of the

NEW-ENGLAND

CONSERVATORY OF MUSIC,

E. TOURJÉE, DIRECTOR,

Beginning SATURDAY, Feb. 14th, 1874, and continuing during

SPRING AND SUMMER TERMS,

BY

GEORGE E. WHITING.

THE object of these concerts is to give the auditor the opportunity of listening to the best, and, in many respects, the greatest music of *all schools* and *all styles*, from Bach to Wagner.

Separate programmes are devoted to each composer, and in the case of the best known names, *Bach*, *Handel*, *Haydn*, etc., several performances to each. Great pains have been taken, in making these programmes, to select always the most interesting compositions, so that each master shall appear at his best.

No. 1.

SATURDAY, FEBRUARY 14, 1874.

BACH, HANDEL, HAYDN, BEETHOVEN,
MOZART, AND MENDELSSOHN.

1. Concerto in C major J. S. Bach.
 2. Overture to *Samson* (2 movements), Handel.
 3. Slow Movement in F sharp major . Haydn
 4. Finale to the 5th Symphony . Beethoven.
 5. Larghetto in D Mozart.
 6. Overture to the Operetta, "The Son
and Stranger" Mendelssohn.
-

No. 2.

SATURDAY, FEBRUARY 21, 1874.

Selected from the works of

GEORGE FREDERICK HANDEL.

(First programme.)

1. Overture to the Occasional Oratorio,
Introduction — Allegro — Adagio — March.
2. { Chorus, "The people shall hear," from
Israel in Egypt.
3. { Air, "Thou shalt bring them in."
3. Prelude and Fugue in F minor.
4. Theme and variations, "The Harmonious
Blacksmith."
5. March from the opera of "Scipio."

Nos. 1, 2, 4, and 5 transcribed by W. T. BEST.

No. 3.

SATURDAY, FEBRUARY 28, 1874.

Selected from the Works of
JOSEPH HAYDN.

(First Programme.)

1. Motett, "Insanæ et vanæ curæ,"
in D minor.
2. Romanza, from the Symphony, "La
Reine de France."
3. { Chorus, "Gloria in Excelsis," from
Mass No. 2.
Air and Chorus, "Qui tollis" . . .
[Transcribed by G. E. WHITING.]
Chorus, "Quoniam tu solus."
4. Andante, (imitating the ticking of a clock).
5. Chorus, "The marvellous work," from the
Creation.

Nos. 1, 2, 4, and 5, transcribed by BEST.

No. 4.

SATURDAY, MARCH 7, 1874.

Selected from the Works of
MOZART.

(First Programme.)

1. Fantasie in F minor, written for a musical
clock.
Allegro — Adagio — Allegro.
2. Larghetto, from the Quintette, op. 108.
3. Fugue in G minor.
4. Andante and Minuett, from the Symphony
in G minor.
6. Sonata in D major.

Nos. 1, 2, and 5 transcribed by BEST.

No. 4 transcribed by FRED ARCHER.

No. 5.

SATURDAY, MARCH 14, 1874.

Selected from the Works of

LUDWIG VON BEETHOVEN.

(First Programme.)

1. March, from the music to "Egmont."
2. Andante, from Symphony in C.
3. Finale to the Symphony No. 5.
4. Larghetto, from the Symphony in D.
5. Turkish March, from "The Ruins of Athens."
6. Overture to "King Stephen."

Nos. 1 and 4 transcribed by W. T. BEST.

Nos. 2, 5, and 6 transcribed by G. E. WHITING.

No. 3 transcribed by E. BATISTE.

No. 6.

SATURDAY, MARCH 21, 1874.

Selected from the Works of

FRANZ SCHUBERT.

(First Programme.)

1. Marche Solennelle in E flat minor.
2. Transcription of the "Serenade."
3. Andantino (2d entr'acte to *Rosamond*).
4. Gloria, from the Mass in E flat.
5. March in B minor, op. 27.

Nos. 1, 3, and 5 transcribed by W. T. BEST.

Nos. 2 and 4 transcribed by G. E. WHITING.

No. 7.

SATURDAY, MARCH 28, 1874.

Selected from the Works of

LOUIS SPOHR.

(First Programme.)

1. Overture to the Oratorio, "The Fall of Babylon."
2. Andante with variations, op. 34.
3. Choral Fugue, from a motett.
4. Adagio and Finale from the Quartett, op. 4.
5. Air and Chorus from the "Last Judgment."
6. March from the Nocturno, op. 34.

Nos. 1, 2, 3, 4, 5, and 6 arranged by BEST.

No. 8.

SATURDAY, APRIL 4, 1874.

Selected from the works of

ROSSINI.

(First Programme.)

1. Overture to "The Siege of Corinth."
2. Chorus for female voices, "La Carita."
3. "Cujus animam." Air for tenor from the *Stabat Mater*.
4. Selections from the Grande Messe Sollenelle.
[His last work.]

Nos. 1, 2, 3, and 4 transcribed by G. E. WHITING.

No. 9.

SATURDAY, APRIL 11, 1874.

Selected from the Works of

CARL MARIA VON WEBER.

1. Overture to the Drama of "Preciosa."
2. Andante from the Sonata for four hands,
op. 50.
3. March from the Sonata, op. 3.
4. "Benedictus," from the Mass in E flat.
5. Overture, "Jubilee."

Nos. 1 and 4 transcribed by G. E. WHITING.

Nos. 2, 3, and 5 transcribed by W. T. BEST.

No. 10.

SATURDAY, APRIL 18, 1874.

Selected from the Works of

MENDELSSOHN.

(First Programme.)

1. Organ Sonata in D, (No. 5).
2. Prelude and Fugue in G, (op. 37, No. 2).
3. "On Song's bright Pinions."
4. Andante from the Italian Symphony (No. 4).
5. Overture to the Tragedy of "Athalie."

No. 3 transcribed by G. E. WHITING.

No. 4 transcribed by Dr. CHIPP.

NO. 11.

SATURDAY, APRIL 25, 1874.

Selected from the works of

MENDELSSOHN.

(Second Programme.)

1. Prelude and Fugue in D minor (op. 37, No. 3).
2. Adagio from the "Scotch" Symphony.
3. Sonata No. 6 in D minor, op. 65.
4. Allegretto from the 4th (Italian) Symphony.
5. Overture written for a Military Band, in C.

No. 2 transcribed by Dr CHIPP.

Nos. 4 and 5 transcribed by W. T. BEST.

NO. 12.

SATURDAY, MAY 2, 1874.

Selected from the works of

MENDELSSOHN.

(Third Programme.)

1. Prelude and Fugue in C minor.
 { Chorale, "Sleepers, wake!" from *St. Paul*.
 Transcribed by BEST.
2. { Chorus, "How lovely are the messengers,"
 { from *St. Paul*.
3. Organ Sonata No. 1, in F minor, op. 55.
4. Song without Words, (in A flat, Book 3d).
5. War March of Priests, from "Athalie."

Nos. 4 and 5 transcribed by G. E. WHITING.

No. 13.

SATURDAY, MAY 9, 1874.

Selected from the works of

ROBERT SCHUMANN.

1. Fugue on B A C H, in B flat, No. 4.
2. Marziale, op. 68, No. 29.
3. Selections from "Scenes from Childhood,"
op. 43.
4. Hunting Song, from the "Waldscenen,"
op. 82.
5. Finale to "Overture, Scherzo and Finale,"
op. 52.

Nos. 2, 4, and 5 transcribed by BEST.

No. 14.

SATURDAY, MAY 16, 1874.

Selected from the works of

MEYERBEER.

1. Introduction and Chorus, from "The Huguenots."
2. Selections from the opera of "Dinorah."
3. Coronation March, from "Le Prophète."
4. Prayer and Barcarole, from "The North Star."
5. Grand March, written for the Schiller Festival at Paris, in 1853.

Nos. 1, 2, and 4 transcribed by G. E. WHITING.

Nos. 3 and 5 transcribed by W. T. BEST.

No. 15.

SATURDAY, MAY 23, 1874.

Selected from the works of

CHARLES GOUNOD.

1. Te Deum, written for the Albert Hall Choral Society.
2. Romance, "La Pervenche."
3. The Hymn, "Adeste Fideles," with original Pastoral Interlude.
4. Selections from Messe Solenelle in G.

Nos. 2 and 4 transcribed by G. E. WHITING.

No. 16.

SATURDAY, MAY 30, 1874.

Selected from the works of

BACH.

、 (First Programme.)

1. Fuga in 3 movements, on the tune of "St. Anns."
2. Pastorale in F major.
3. Concerto No. 2, in A minor.
4. Trio Sonata in E flat (No. 1).
5. Toccata in D minor.

No. 17.

SATURDAY, JUNE 6, 1874.

Selected from the works of

MODERN COMPOSERS FOR THE
ORGAN.

(First Programme.)

1. Fantasie in A flat, Moritz Brosig,
(Breslau.)
 2. Pastorale in G, W. T. Best,
(Liverpool.)
 3. Sonata in G minor, . . . Christian Fink,
(Pupil of the Leipsig Conservatory.)
 4. Fantasie in C, Lefebure-Wély,
(Paris.)
 5. Concert Variations, on "God save the
Queen," Best.
-

No. 18.

SATURDAY, JUNE 13, 1874.

Selected from the works of

HANDEL.

(Second Programme.)

1. Overture to "*Samson*."
2. { Air, "Arm, arm, ye brave!" from *Judas*
Maccabeus.
Chorus, "We come in bright array."
3. Musette, from Organ Concerto, No. 6.
4. Dead March, in *Saul*.
5. Double Chorus, "Fix'd in his everlasting
seat," from *Samson*.

Nos. 1, 2, 4, and 5 transcribed by W. T. BEST.

No. 19.

SATURDAY, JUNE 20, 1874.

Selected from the Works of
HAYDN.

(Second Programme.)

1. Gloria, from the 16th Mass.
2. Andante, from Quartette in F.
3. Chorus, "Come, gentle spring"; from the
Seasons.
4. Introduction to the 3d part of "The Creation."
5. Sanctus and Dona Nobis, from the 2d Mass.

Nos. 2, 3, and 4 transcribed by BEST.

No. 20.

SATURDAY, JUNE 27, 1874.

Selected from the Works of
MOZART.

(Second Programme.)

1. Overture to "The Magic Flute."
2. Minuette in D major.
3. Andante, from the Quartette in D minor.
4. March in D, (Posthumous).
5. Agnus Dei and Dona Nobis, from the 12th
Mass.

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TUITION, \$15.00 PER QUARTER OF
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E. TOURJÉE Director.

* THE NEW ENGLAND MUSICAL BUREAU, in connection with this Conservatory, secures engagements for Music Teachers, Organists, Choristers, Choir Singers, and Concert Soloists. Pupils registered without charge.

PROGRAMME

OF

Sight Singing Classes, Lectures

Concerts, etc.

OF THE

New-England Conservatory of Music

MUSIC HALL,

BOSTON, MASS.



SPRING TERM, 1874

In Conservatory Hall.

OF SIGHT, three Classes each Week, commencing
February 16:

AND TUESDAY, at 12 M.; SATURDAY, at 1 P. M.

MUSICAL INSTRUCTION (Questions and Answers
on Musical Topics), Weekly, WEDNESDAY, at 1 P. M.

CONCERTS, Weekly, WEDNESDAY AND THURSDAY,
at 12 M., FRIDAY, at 1 P. M.

FRIDAY . . . February 18th . . . March 11th . . . April 1st.
SATURDAY . . . February 26th . . . March 19th . . . April 9th.
SUNDAY . . . March 6th . . . March 27th . . . April 17th.

ORGAN RECITALS.

A series of Organ Recitals (twenty in number), is to be given by
F. E. Whiting, beginning Saturday, February 14th, at 12 M.,
continuing on successive Saturdays.

The programmes have been selected from the works of the great
Masters, from Bach to Wagner, and include not only works com-
posed expressly for the Organ, but also transcriptions and arrange-
ments of Choruses, Overtures, and Symphonies. Each recital will
contain the works of one Master only.

LECTURES UPON MISCELLANEOUS TOPICS, at 12 M.

THURSDAY, February 19th THURSDAY, March 12th,
WEDNESDAY, April 8th.

ANNUAL LECTURES UPON HARMONY, Weekly, FRIDAY, at 12 M.

CLASSICAL CONCERTS

at **Reyn Hall**, 36 BROMFIELD STREET, at 1 P. M.

FRIDAY, February 24th;

WEDNESDAY, March 18th;

THURSDAY, April 16th.

ORATORIO REHEARSALS

at **Reyn Hall**, Weekly, on Saturday Evenings, at 7½ o'clock.
CARL ZERRAHN, Conductor.

QUARTERLY CONCERT will take place in the MUSIC
HALL, on FRIDAY, April 10th, at 2 P. M.

MUSICAL LIBRARY, in the Music Room, open daily.

SPECIAL NOTICE.

UPON the opposite page will be found a programme of Lectures, Concerts, Sight Singing Classes, etc., such as are afforded at no other music school in this country or in Europe. Maintained at heavy expense, and conducted by the very best instructors, they are given WHOLLY WITHOUT COST to pupils, who are earnestly invited to enjoy as many of them as possible. Careful examination of the list will demonstrate that they are worth to the conscientious music student much more than the Conservatory term fee. The Director's constant aim has been to extend the advantages of a *complete* musical education, at the lowest possible cost, to his pupils; and the system of Class Teaching employed being supplemented by such numerous opportunities for musical culture, the Conservatory Course is confidently claimed to be *superior to any other method whatever*.

The Director earnestly hopes that pupils will freely confer with the Superintendent and himself in regard to their studies and progress; and they may rest assured that no pains will be spared by the officers and teachers of the Conservatory, not only to secure their most thorough and rapid advancement, but to render their connection with the institution enjoyable and profitable in every respect.

"THE CLASS LESSON."

The object of this lesson is to point out errors in execution, style, etc., into which pupils may have fallen, to show how they may be avoided, and to furnish correct models for future imitation. The exercises should be carefully practised at home. The class meets at the Conservatory for recitation, and to receive ideas which shall be developed by the pupil in actual practice. It is, therefore, of the highest importance that strict attention should be paid to every remark of the teacher and to the performance of each member of the class, during the entire hour; and, lest anything should be forgotten, pupils are recommended to take notes of criticisms and suggestions offered by the teacher, and to place them upon the desk of the piano for constant reference while practising at home.

In the Piano and Organ Classes, pupils should seat themselves in the best position for seeing the key-board, and if at too great a distance to follow the notes from the player's copy, should hold the music in their hands, and carefully observe the manner in which each note and phrase is rendered. The same rule should be observed by vocal and violin pupils.

If the course marked out is faithfully pursued, each lesson will be a real advance upon its predecessor, and progress will be rapid and thorough.

Whispering, talking, reading, gazing around the room or out of the windows, or leaving the room before the close of the hour, being entirely at variance with the foregoing directions, cannot be permitted.

SPRING TERM CLOSES SATURDAY, APRIL 18, 1874.

SUMMER TERM OPENS MONDAY, APRIL 20, 1874.

SUMMER TERM CLOSES SATURDAY, JUNE 27, 1874.

THREE HUNDRED AND TWENTY-EIGHTH

RECITAL

OF THE

New England Conservatory of Music,


AT

WESLEYAN HALL,

36 Bromfield Street,

TUESDAY, FEBRUARY 24, 1874.

PROGRAMME.



1. SONATA in E flat major, DUSSEK.
Allegro ma non troppo.
Andante moderato.
Allegro moderato grazioso.
Mr. H. G. TUCKER.
 2. SONG,
Miss EMMA J. NICHOLS.
 3. NOVELLETTE, in D major, SCHUMANN.
Mr. H. G. TUCKER.
 4. ANDANTE and VARIATIONS for Piano and
Violoncello, MENDELSSOHN.
Mr. WULF FRIES and Mr. H. G. TUCKER.
 5. SONG,
Miss EMMA J. NICHOLS.
 6. MARCH FROM TANNHAEUSER, LISZT.
Mr. H. G. TUCKER.
-

CONCERT COMMENCES AT 1 O'CLOCK PRECISELY.

The Piano used at this Concert is from the celebrated manufactory of Messrs. CHICKERING & SONS.

No. 3.

SATURDAY, FEBRUARY 28, 1874.

Selected from the Works of

absent JOSEPH HAYDN.

(First Programme.)

1. Motett, "Insanæ et vanæ curæ,"
in D minor.
2. Romanza, from the Symphony, "La
Reine de France."
3. { Chorus, "Gloria in Excelsis," from
Mass No. 2.
Air and Chorus, "Qui tollis" . . .
[Transcribed by G. E. WHITING.]
Chorus, "Quoniam tu solus."
4. Andante, (imitating the ticking of a clock).
5. Chorus, "The marvellous work," from the
Creation.

Nos. 1, 2, 4, and 5, transcribed by BEST.

No. 4.

SATURDAY, MARCH 7, 1874.

Selected from the Works of

MOZART.

(First Programme.)

1. Fantasie in F minor, written for a musical
clock.
Allegro — Adagio — Allegro.
2. Larghetto, from the Quintette, op. 108.
3. Fugue in G minor.
4. Andante and Minuett, from the Symphony
in G minor.
6. Sonata in D major.

Nos. 1, 2, and 5 transcribed by BEST.

No. 4 transcribed by FRED ARCHER.

No. 5.

SATURDAY, MARCH 14, 1874.

Selected from the Works of
LUDWIG VON BEETHOVEN.

(First Programme.)

1. March, from the music to "Egmont."
2. Andante, from Symphony in C.
3. Finale to the Symphony No. 5.
4. Larghetto, from the Symphony in D.
5. Turkish March, from "The Ruins of Athens."
6. Overture to "King Stephen."

Nos. 1 and 4 transcribed by W. T. BEST.

Nos. 2, 5, and 6 transcribed by G. E. WHITING.

No. 3 transcribed by E. BATISTE.

No. 6.

SATURDAY, MARCH 21, 1874.

Selected from the Works of
FRANZ SCHUBERT.

(First Programme.)

1. Marche Solennelle in E flat minor.
2. Transcription of the "Serenade."
3. Andantino (2d entr'acte to *Rosamond*).
4. Gloria, from the Mass in E flat.
5. March in B minor, op. 27.

Nos. 1, 3, and 5 transcribed by W. T. BEST.

Nos. 2 and 4 transcribed by G. E. WHITING.

No. 15.

SATURDAY, MAY 23, 1874.

Selected from the works of

CHARLES GOUNOD.

1. Te Deum, written for the Albert Hall Choral Society.
2. Romance, "La Pervenche."
3. The Hymn, "Adeste Fideles," with original Pastoral Interlude.
4. Selections from Messe Solenelle in G.

Nos. 2 and 4 transcribed by G. E. WHITING.

No. 16.

SATURDAY, MAY 30, 1874.

Selected from the works of

BACH.

(First Programme.)

1. Fuga in 3 movements, on the tune of "St. Annas."
 2. Pastorale in F major.
 3. Concerto No. 2, in A minor.
 4. Trio Sonata in E flat (No. 1).
 5. Toccata in D minor.
- for 2nd & 3rd*
Gilbert
2nd Grand Chorale

No. 17.

SATURDAY, JUNE 6, 1874.

Selected from the works of

MODERN COMPOSERS FOR THE
ORGAN.

Absent (First Programme.)

1. Fantasia in A flat, Moritz Brosig,
(Breslau.)
 2. Pastorale in G, W. T. Best,
(Liverpool.)
 3. Sonata in G minor, . . . Christian Fink,
(Pupil of the Leipsig Conservatory.)
 4. Fantasia in C, Lefebure-Wély,
(Paris.)
 5. Concert Variations, on "God save the
Queen," Best.
-

No. 18.

SATURDAY, JUNE 13, 1874.

Selected from the works of

HANDEL.

(Second Programme.)

1. Overture to "*Samson*."
2. { Air, "Arm, arm, ye brave!" from *Judas*
Maccabeus.
Chorus, "We come in bright array."
3. Musette, from Organ Concerto, No. 6.
4. Dead March, in *Saul*.
5. Double Chorus, "Fix'd in his everlasting
seat," from *Samson*.

Nos. 1, 2, 4, and 5 transcribed by W. T. BEST.

No. 19.

SATURDAY, JUNE 20, 1874.

Selected from the Works of
HAYDN.

(Second Programme.)

1. Gloria, from the 16th Mass.
2. Andante, from Quartette in F.
3. Chorus, "Come, gentle spring"; from the *Seasons*.
4. Introduction to the 3d part of "The Creation."
5. Sanctus and Dona Nobis, from the 2d Mass.

Nos. 2, 3, and 4 transcribed by BEST.

No. 20.

SATURDAY, JUNE 27, 1874.

Selected from the Works of
MOZART.

(Second Programme.)

1. Overture to "The Magic Flute."
2. Minuette in D major.
3. Andante, from the Quartette in D minor.
4. March in D, (Posthumous).
5. Agnus Dei and Dona Nobis, from the 12th Mass.

Sonata in G minor

5 2/00
0 4/00
9 - 4/00

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THREE HUNDRED AND THIRTY-THIRD

RECITAL

OF THE

New England Conservatory of Music,

AT

WESLEYAN HALL,

36 Bromfield Street,

WEDNESDAY, MARCH 18, 1874.

PROGRAMME.

1. SONG, Estella Waltz, TORRY.
Mrs. H. E. H. CARTER.

2. QUINTETTE in E minor, for Piano-Forte, two Violins,
Viola, and 'Cello, C. GLOGGNER-CASTELLI.

- a. { *Maestoso, allegro assai.*
b. { *Intermezzo.*
c. { *Scherzo.*
d. { *Andante sostenuto.*
e. { *Lento assai, allegro vivace.*

Mr. C. GLOGGNER-CASTELLI, Messrs. ALLEN, MULLALY,
HEINDL, and FRIES.

3. SONG, Bird Carol, (with flute obligato), . . KNAPP.
Mrs. H. E. H. CARTER.

4. ROMANZA in F, for Violin and
Piano-Forte, BEETHOVEN.
Mr. C. N. ALLEN, and Mr. C. GLOGGNER-CASTELLI.

CONCERT COMMENCES AT 1 O'CLOCK PRECISELY.

The Piano used at this Concert is kindly furnished by Messrs.
CHICKERING & SONS.

The Three Hundred and Forty-first

CONCERT

OF THE

New-England Conservatory of Music,

AT

Boston Music Hall,

Friday Afternoon, April 10th, 1874,

COMMENCING AT 2 O'CLOCK.



The Grand Pianos used at these Concerts are from the celebrated manufactory
of Messrs. HALLET, DAVIS & Co.

Programme.

PART I.

1. ORGAN SONATA in D minor, op 65, No. 6, *Mendelssohn*.
Mr. ALLEN W. SWAN.
2. ARIA. Let the bright seraphim, (with trumpet obbligato), *Handel*.
Miss EMMA J. ELLS.
3. PIANO SOLO, Sonata Pathetique, first movement, *Beethoven*.
Miss FLORENCE N. NASON.
4. SONG. Marinella, *Randegger*.
Miss JESSIE MERRILL.
5. CHORUS. Mighty Jehovah, *Donizetti*.
6. ARIA. Roberto tu che adoro, *Meyerbeer*.
Miss LIZZIE E. CHAMPNEY.
7. OVERTURE. The fair Melusina, (arranged for eight hands), *Mendelssohn*.
Misses JORDAN, ALLEN and NOYES, Mr. BLANPIED.
8. ~~VOCAL DUET. Quis est homo,~~ *Rossini*.

~~Miss A. M. COX and~~ Mrs. D. W. KILBURN.

The Storm by Hullah.

PART II.

Ruth and Naomi

9. SONG. ~~La Primavera,~~ *Torry.*

Miss Julia F. Drew,
~~Miss HANNAH M. LINCOLN.~~

10. SYMPHONY in G minor, arranged for eight hands, *Mozart.*

Misses BYAM, HATCH, DWIGHT and DAVIS.

11. ~~SONG. The Message,~~ ~~*Blumenthal.*~~

~~Miss ALICE C. DYER~~

12. ORGAN SOLOS. { *a. Andante in E flat,* *Best.*
 { *b. Gloria from Second Mass,* *Haydn.*

13. SONG. O mio Fernando, *Donizetti.*

Miss H. S. WITHINGTON.

14. ~~KREUTZER SONATA,~~ ~~*Beethoven.*~~

~~Miss SUSAN A. PEARSON and Mr. C. N. ALLEN~~

15. SONGS. { *a. Image of the Rose,* *Reichardt.*
 { *b. If on the Meads,* *Gumbert.*

Miss ANNETTA KIMBALL.

16. FUGUE in G minor, *Bach.*

Mr. CHARLES H. MORSE.

2 Etudes by Czerny
Miss Minnie E. Messenger

THE SUMMER TERM

OF THE

New-England Conservatory of Music

WILL COMMENCE MONDAY, THE 20th OF APRIL, AND WEDNESDAY,
APRIL 20, 21, 22.

Pupils are now received and classified. Tuition in classes of four, from \$20 to \$25; in classes of six, \$15.

Public attention is invited to the following points of superiority in the management of this Conservatory, whereby it has attained a pre-eminent rank and prestige among music schools, of which it is undeniably the largest in existence.

Its list of instructors comprises our best and most eminent musicians.

Its charges for tuition are lower than at any similar institution.

Its collateral advantages are unequalled in variety and excellence. They comprise Lectures, Concerts, Classes in Singing at Sight, in Harmony, and the like, and are equivalent to EIGHTY-FIVE LESSONS per term, without extra charge. Pupils of the graduating classes are admitted to the classes of the College of Liberal Arts of Boston University, without charge.

Unusual facilities are given to Organ students. A series of weekly Organ Recitals, from the works of the Masters, will be given by Mr. George E. Whiting during the Summer Term. These will be *free to pupils*. Evening classes in Vocal Culture, Piano, and Violin. Situations procured for competent pupils.

SEND FOR CIRCULARS OF THE NEW ENGLAND NORMAL MUSICAL INSTITUTE, to be held at East Greenwich, R. I., commencing July 15, and continuing five weeks.

E. TOURJÉE, Director.

RECITAL

OF THE

New England Conservatory of Music,

AT

WESLEYAN HALL,

36 Bromfield Street,

THURSDAY, APRIL 16, 1874.

PROGRAMME.

1. SCHERZO in D flat major, CHOPIN.
Mr. B. J. LANG.
2. CANZONETS,
a. { Sympathy,
b. { Why asks my fair one? HAYDN.
Mr. GEO. L. OSGOOD.
3. PIANO FORTE SOLOS,
Impromptu in E flat, BARGIEL.
Fantaisie in C major, HANDEL.
Berceuse,
Etude in E flat major, CHOPIN.
Nocturne in C minor, CHOPIN.
Mr. B. J. LANG.
4. SONGS, SCHUBERT.
a. { Whither?
b. { The Woods are fair, (Brook song,) ROBT. FRANZ.
Mr. GEO. L. OSGOOD.
5. TRANSCRIPTION of Rossini's hymn, "Charity," . LISZT.
Mr. B. J. LANG.

CONCERT COMMENCES AT 1 O'CLOCK PRECISELY.

The Grand Piano used at this Concert is kindly furnished by Messrs.
CHICKERING & SONS.

1874
MATINEE

OF THE

New England Conservatory of Music,

IN

BUMSTEAD HALL,

Saturday, May 1st, at 2 o'clock P. M.



BY THE

Pupils of Mr. J. A. Hills,

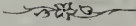
ASSISTED BY

MESSRS. WULF FRIES AND CHARLES R. HAYDEN.

The Pianos are from Chickering & Sons.



PROGRAMME.



1. CAPRICE. Op. 49 *Hummel.*

Miss ANNIE L. PAYSON.

2. SONG. "Kennst du das Land". *Beethoven.*

Mr. HAYDEN.



3. ADAGIO. Op. 38 *Bargiel.*



For Pianoforte and 'Cello.

Miss M. LOUISE WINSLOW and Mr. FRIES.

4. NACHT STUECKE *Schumann.*

Miss VIOLA J. PALMER.



- 
- 
5. SONG. "Auf Fluegeln des Gesanges" *Mendelssohn.*

Mr. HAYDEN.

6. IMPROMPTU WALTZ . . . *Raff.*

Mr. CALEB L. BRIGHAM.

7. HORN SONATA. Op. 17. . . *Beethoven.*

Horn part arranged for 'Cello.

Miss NELLIE W. ALDERMAN and Mr FRIES.

8. CHANSON BOHEMIENNE . . . *Liszt.*

Miss MINNIE E. MESSENGER.

9. SONG. "Sei mir gegruet" . . . *Schubert.*

Mr. HAYDEN.



10. CAPRICCIO in B minor . . . *Mendelssohn.*

Miss ANNIE S. ELLIS.

11. OVERTURE. "Fingal's Cave" . . *Mendelssohn.*

Two Pianofortes.

Misses PAYSON, CHADWICK, THOMPSON and CUSHING.



The New England Conservatory of Music

Commends itself to those who desire a thorough musical education by the following considerations: The most eminent musicians, combining with knowledge, skill and experience in their peculiar calling, a liberal general culture, are members of the Board of Instruction. The methods of instruction are such as have been approved by the most distinguished masters, and tested by years of experience in this and other countries. The collateral advantages afforded by its situation in the heart of Boston are of unequalled variety and excellence.

The rates of tuition are lower than those of any similar institution in existence.

There are more advanced pupils at present in attendance than at any other period in its history. Since its foundation about twelve thousand students have been connected with it, many of whom are now filling important and remunerative situations in various parts of the country.

The year is divided into four terms of ten weeks each, beginning in September, November, February, and April.

John Bent & Co., Printers, Boston.

THREE HUNDRED AND FIFTY-FIRST

RECITAL

OF THE

New England Conservatory of Music,

AT

WESLEYAN HALL,

36 Bromfield Street,

FRIDAY, MAY 15, 1874.

PROGRAMME.

1. GRAND TRIO for Piano, Violin and Cello,
 - a. { Adagio—Allo. con brio.
 - b. { Adagio cantabile,
op. 38, BEETHOVEN.Messrs. B. D. ALLEN, AUGUST FRIES and WULF FRIES.
 2. SONG, The Message, RUBINSTEIN.
Miss Z. L. McQUESTEN.
 3. MORCEAUX, Piano and Violoncello,
 - a. { Allegro con moto,
 - b. { Allegro risoluto, RUBINSTEIN.Messrs. B. D. ALLEN and WULF FRIES.
 4. SONGS,
 - a. { The Eastern Slave, RUBINSTEIN.
 - b. { Sweet and low, OTTO DRESEL.Miss Z. L. McQUESTEN.
 5. PENSEES FUGITIVES, Piano and Violin,
 - a. { Souvenir,
 - b. { Theme, original, . . . HELLER and ERNST.
-

CONCERT COMMENCES AT 1 O'CLOCK PRECISELY.

The Grand Piano used at this Concert is kindly furnished by Messrs.
HALLET & DAVIS.

THREE HUNDRED AND FIFTY-FIFTH

RECITAL

OF THE

New England Conservatory of Music,

AT

WESLEYAN HALL,

36 Bromfield Street,

TUESDAY, MAY 26, 1874.

PROGRAMME.

1. SONG, The Valley, GOUNOD.

Mrs. J. M. OSGOOD.

2. TRIO in E flat, SCHUBERT.

Allegro—Andante—Scherzo—Allegro moderato.

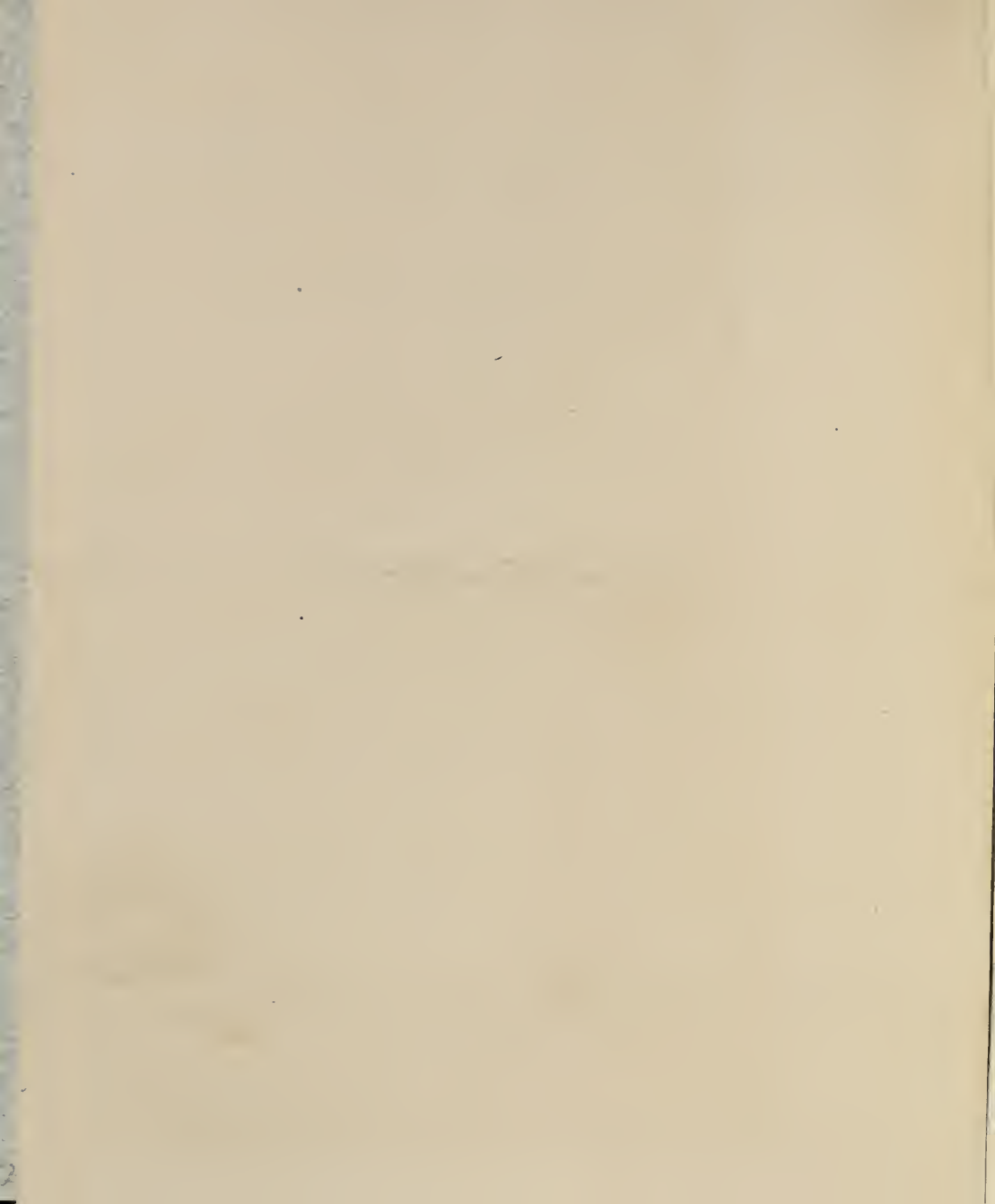
Mr. J. C. D. PARKER, Messrs. AUGUST and WULF FRIES.

3. SONG, Where 'er I go, ABT.

Mrs. J. M. OSGOOD.

CONCERT COMMENCES AT 1 O'CLOCK PRECISELY.

The Grand Piano used at this Concert is kindly furnished by Messrs.
CHICKERING & SONS.



DUP.

THE THREE HUNDRED AND SIXTY-FIRST

CONCERT

OF THE

NEW ENGLAND CONSERVATORY OF MUSIC

AT

BUMSTEAD HALL,

THURSDAY AFTERNOON, JUNE 11, 1874,

Commencing at 3 o'clock.



The Grand Pianos are kindly furnished by Messrs. Hallet, Davis & Co.

PROGRAMME.

PART FIRST.

OVERTURE. In the Highlands. Arranged for eight hands, *Gade.*

Misses BESSIE H. PALMER, EMILIE S. PHILLIPS, CAROLINE BARRON
and ANNIE RAWSON.

SONG. Homeward, *Abt.*

Miss JULIA F. DREW.

NOCTURNE, in E flat major, *Bargiel.*

Miss SUSIE A. RICKER.

ARIA. But the Lord is mindful of his own, *Mendelssohn.*

Miss E. B. CALLENDAR.

PIANO SOLO. Bolero, *Ferd. Hiller.*

Miss LUTIE M. WELCH.

SONG. *Marinella*, "The Angel's Serenade" *Randegger.*

Miss ~~ELLIS M. RAMSDALE~~.

Piano Solo,

Ellis.

Miss Ellis

PART SECOND.

TRIO, in B flat. First movement,

Beethoven

Miss FLORENCE N. NASON, MESSRS. C. N. ALLEN and AUGUST SUCK.

QUARTETTE. Their sun shall no more go down,

Tuckerman

Misses ANNETTA KIMBALL, EMMA AYRES, MARY F. MEAD
and SARAH H. JOHNSON.

PIANO SOLOS. { *a.* Abendmusik. Op. 99, No. 12,
 { *b.* Scherzo. Op. 99, No. 13,

Schumann

Schumann

Miss MARY L. DAVIS.

ARIA. Tacea la notte, from *Trovatore*,

Verdi

Miss LILLIAN NORTON.

OVERTURE. Die Hebriden. Arranged for eight hands.

Mendelssohn

Misses ANNA L. PAYSON, SARAH B. THOMPSON, JOANNA CUSHING
and LIZZIE E. CHADWICK.

CANZONE. Da jeri indarno, from *Romeo and Juliet*,

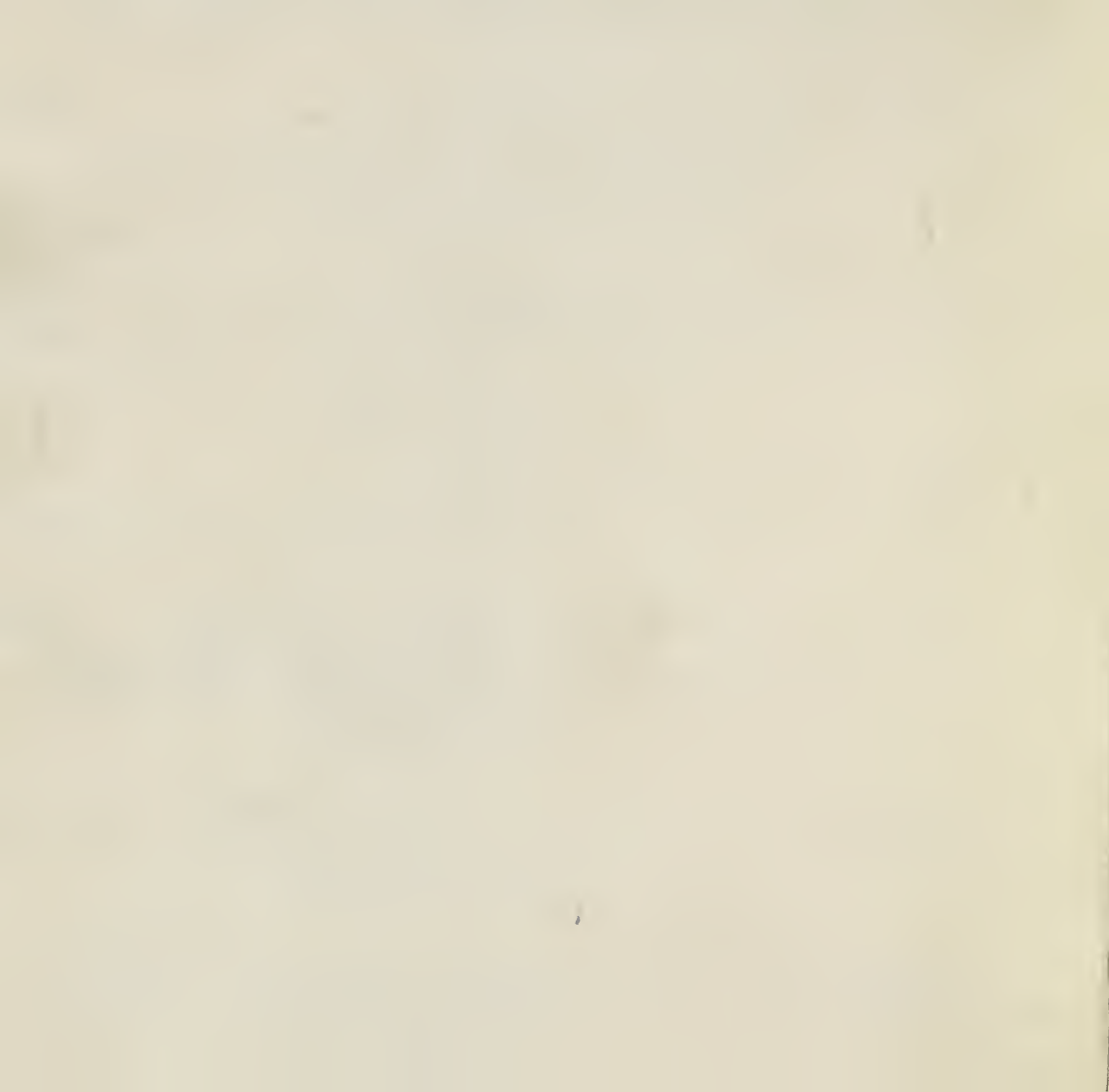
Gounod

Miss MARIANNA L. PEARSON.

PIANO SOLO. Impromptu in A flat,

Chopin

Mr. D. S. BLANPIED.



THE THREE HUNDRED AND SIXTY-FIRST

CONCERT

OF THE

NEW ENGLAND CONSERVATORY OF MUSIC.

AT

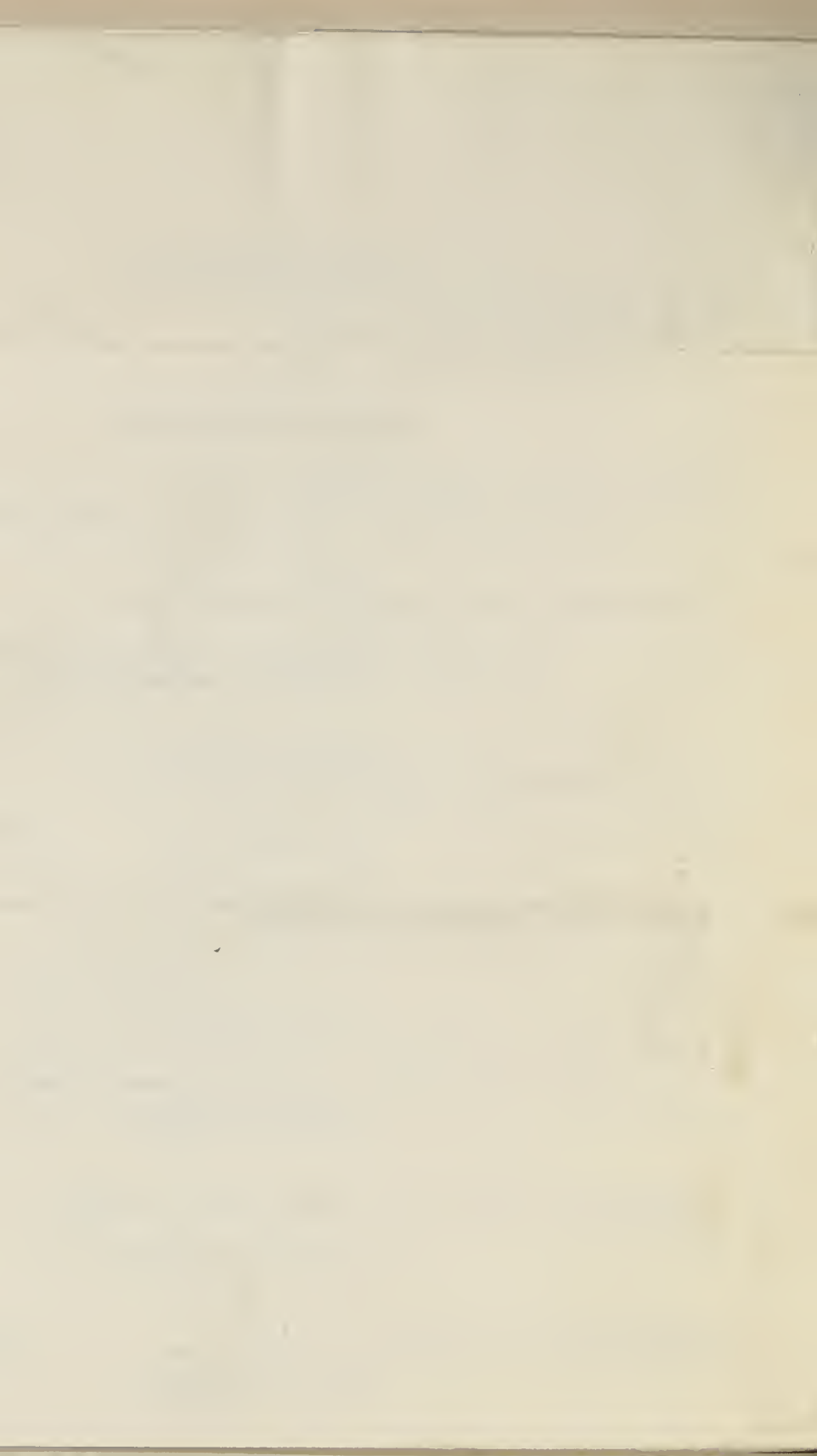
BUMSTEAD HALL,

THURSDAY AFTERNOON, JUNE 11, 1874,

Commencing at 3 o'clock.



The Grand Pianos are kindly furnished by Messrs. Hallet, Davis & Co.



THREE HUNDRED AND SIXTY-FOURTH

RECITAL

OF THE

New England Conservatory of Music,

AT

WESLEYAN HALL,

36 Bromfield Street,

FRIDAY, JUNE 19, 1874.

PROGRAMME.

1. SONATA in G major, op. 31, BEETHOVEN.
Allegro — Adagio — Finale.
Mr. H. G. TUCKER.
2. SONG, O Salutaris, ROSSINI.
Mrs. O. K. JOHNSON.
3. PIANO SOLOS,
 - a. { Two Phantasie-Stuecken, SARAN.
 - b. { Transcription of Bach's Fantaisie and
Fugue in G minor, LISZT.
Mr. H. G. TUCKER.
4. SONG, Nazareth, GOUNOD.
Mrs. O. K. JOHNSON.
5. BALLADE in A flat, REINECKE.
Mr. H. G. TUCKER.

CONCERT COMMENCES AT 1 O'CLOCK PRECISELY.

The Grand Piano used at this Concert is kindly furnished by Messrs.
CHICKERING & SONS.

The Three Hundred and Sixty-sixth

CONCERT

AND

ANNUAL COMMENCEMENT EXERCISES

OF THE

New-England Conservatory of Music,

AT

Boston Music Hall,

Thursday Afternoon, June 25th, 1874,

COMMENCING AT 2 O'CLOCK.

Orchestral accompaniments by the

BEETHOVEN QUINTETTE CLUB,

Messrs. ALLEN, FRIES, HEIND'L, MULLALY, and FRIEZE.

GRADUATES.

Miss EVALYN P. WARREN.*‡

Miss ELIZABETH E. CHAMPNEY.†

Miss REBECCA A. HEWITT.‡

Miss N. HELEN ROWLEY.‡

Miss JULIA R. HOTCHKISS.†

Miss KITTIE BINGHAM.†

Miss EMILIE S. PHILLIPS.‡



Mr. HARRY BENSON.*‡

Mr. D. S. BLANPIED.‡

Mr. ALBERT C. FAIRBANKS.‡

* Organ. † Voice. ‡ Harmony,

The Grand Pianos are from the celebrated manufactory of Messrs. HALLET,
DAVIS & Co.



Programme.

PART I.

ORGAN SOLO. Overture to the Occasional Oratorio, . *Handel.*
Mr. J. A. PRESTON, Jr.

ARIA. Angels ever bright and fair, *Handel.*
Miss MARY F. MEAD.

OVERTURE TO FIDELIO. (Arranged for eight
hands.) *Beethoven.*
Misses H. B. COLIDGE, EMMA HATCH, ANNIE L. LELAND
and MARY L. DAVIS.

ARIA. In questa tomba, *Beethoven.*
Mr. J. W. DAVIS.

PIANO DUO. Andante, with variations, . . *Schumann.*
Misses E. M. DARRACOTT and L. S. JORDAN.



SONG. La Primavera, *Torrey.*
Miss KITTIE BINGHAM.

CONCERTO in D minor. Adagio and Finale, . *Mendelssohn.*
Miss VIOLA J. PALMER.

SONGS. { *a.* Since mine eyes beheld him, . . *Schumann.*
b. The nightingale's trill, . . . *Ganz.*
Miss FANNIE J. LOVERING.

CONCERTSTÜCK, *Weber.*
Miss SUSIE A. PEARSON.

RECITATIVE AND ARIA, from "Der Freischütz," . *Weber.*
Miss EMMA J. ELLS.



PART II.

ORGAN SONATA in B flat, op. 65, No 4, . . . *Mendelssohn.*
Miss EVALYN P. WARREN.

CHORUS, from "Preciosa," *Weber.*

CONCERTO No. 3, in C minor, op. 37, *Beethoven.*
Allegro con brio.
Miss KATE SPROAT.

WALTZ SONG. *Mrs. E. Garrett.*
Composed for
Miss KATHERINE MERRILL.

QUINTETTE. For Piano and Strings, *Schubert.*
Allegro vivace, Andante, and Finale.
Miss ANNIE S. ELLIS

VOCAL DUET. Quis est Homo, *Rossini.*
Miss JULIA R. HOTCHKISS and Mrs. D. W. KILBURN.

ANDANTE SPIANATO AND POLONAISE. Op 22, *Chopin.*
Miss FLORENCE A. BARTON.

GRATIAS AGIMUS TIBI, (with Flute obligato,) . . *Guglielmi.*
Miss ELIZABETH E. CHAMPNEY.

ORGAN SONATA in F minor, op. 65, No. 1, . . *Mendelssohn.*
Mr. HARRY BENSON.

AWARDING OF DIPLOMAS.

Persons desiring to leave the hall before the conclusion of the concert are requested to do so between the pieces.

THE FALL TERM
OF THE
New-England Conservatory of Music
WILL COMMENCE
MONDAY, TUESDAY, AND WEDNESDAY,
September 14, 15, and 16.

Public attention is invited to the following points of superiority in the management of this Conservatory, whereby it has attained a pre-eminent rank and prestige among music schools, of which it is undeniably the largest in existence.

Its list of instructors comprises our best and most eminent musicians.

Its charges for tuition are lower than at any similar institution.

Its collateral advantages are unequalled in variety and excellence. They comprise Lectures, Concerts, Classes in Singing at Sight, in Harmony, and the like, and are equivalent to EIGHTY-FIVE LESSONS per term, without extra charge. Pupils of the graduating classes are admitted to the classes of the College of Liberal Arts of Boston University, without charge.

Unusual facilities are given to Organ students. Daily organ practice is afforded without other charge than the blower's fee. Evening classes in Vocal Culture, Piano, and Violin. Situations procured for competent pupils.

During the ensuing year A NEW DEPARTMENT will be added to the Conservatory course of study, — A TRAINING SCHOOL FOR TEACHERS OF VOCAL MUSIC IN PUBLIC SCHOOLS. The rapidly growing interest in this branch of musical culture, and the fact that it is now engrafted upon the curriculum of our best schools, give to it a rare importance at the present time.

The NEW-ENGLAND NORMAL MUSICAL INSTITUTE, a Sea-side Music School, under the auspices of the Conservatory, will hold a five weeks' session at EAST GREENWICH (near Providence), R. I., commencing July 15. Messrs. LANG, PARKER, ZERRAHN, PAINE, WHITING, OSGOOD, EMERY and other eminent musicians, will assist. Rates for board and tuition exceptionally low. Circulars, containing full particulars, mailed to any address.

E. TOURJÉE, Director.